

19th CENTURY SEA SHANTIES: FROM THE CAPSTAN TO THE CLASSROOM

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Dedicated to Linda and Lawrence Risko;

The two most loving, supportive, and selfless parents a child could hope for. Thank you
for all of the encouragement you have given me throughout my life.

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SHARON M. RISKO

ABSTRACT

Sea shanties were much more than simple folk songs of the sea. They were an integral tool in wooden ship operations in the 19th century. They include universal themes that connect us with the past; telling us tales of love, adventure, far away destinations, and of trials and tribulations. The tunes are rollicking, the refrains memorable, and are to be sung with ultimate abandon. When brought into the classroom, teachers can introduce musical concepts, enrich lessons, and encourage student participation through the rousing singing of sea shanties.

In this study the historical evolution and function of sea shanties are explored. The information gathered is condensed into concrete and easily accessible information for teachers. This information includes historical accounts, musical elements and nuances, performance traditions, and suggested sea shanties for use in the classroom. Furthermore, the suggested repertoire includes complete Kodaly analysis and recommendations for lesson application.

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CHAPTER 1

INTRODUCTION

“Go to it sailor! - To the windlass for the homeward trips. The salty pleasantries, joyous allusions fly back and forth, and then one of the men starts to sing the first words of a capstan shanty. The whole crew responds to this invitation, and it is a formidable choir that gaily punctuates the powerful march round the capstan. The falsetto voices of the novices mix with the rough tones of the sailors; the bosun, ceding to the magic of the vigorous song, takes his place at one of the bars and, for once ridding his hard face of the lines which are always there, joins in with the immodest refrain with his coarse voice made for reprimands and threats”

- Armand Hayet (Colleu,1927)

According to Draskoy (2009), “Shanties are the work songs that were used on the square-rigged ships of the Age of Sail.” The primary function of the sea shanty was to coordinate the strenuous effort required for manual labor aboard 19th century sailing vessels through rhythmic singing. The secondary function of shanty singing was to gauge and maintain sailors’ morale. As the industrial revolution moved forward and gave rise to steamships and grand ocean liners, the need for square-rigged wooden vessels slowly drifted away. The new steel sailing marvels did not require the same unified rugged man power to operate as their predecessors, and therefore, with decline of wooden merchant vessels also came the end of sea shanty use and creation.

These sea shanties, however, now serve a different purpose. They are recognized as a significant genre of folk music by ethnomusicologists, teachers, and aficionados alike. Popular music teaching methodologies, such as the Kodaly Approach¹ and Orff-Schulwerk², stress the importance of folk and multicultural music in a child's overall education and include sea shanties in that genre. And while the bulk of repertoire in elementary music education books consists of folk music, the sea shanties that are included are limited in number, redundant, or not authentic.

1.1 PURPOSE OF STUDY

The purpose of this study is to: examine the historical evolution and function of sea shanties; compile a collection of unique sea shanties to add to curriculum repertoire; and explore ways that musical ideas can be extracted from that repertoire for use in the classroom. My overarching goal throughout this project was to collect the history and musical traditions of 19th century sea shanties and condense it into concrete and easily accessible information for teachers.

1.2 SIGNIFICANCE OF STUDY

Sea shanties are, as Colleu (1925) stated, "Jewels of our cultural heritage." John Roberts (2015) stated that, "Sailors often said the shanties had no place on shore - it seems they often wouldn't sing them for folk song collectors, not considering them to be songs at all." These work songs had the potential to be lost

¹ Zoltan Kodaly (1882 – 1967) and the Kodaly Method – See Appendix A

² Carl Orff (1895 – 1982) and the Orff Schulwerk Method – See Appendix A

forever were it not for avid folk music purveyors and former shantymen³ who revered the sea shanty as a true musical art form. There are hundreds of shanties that have been imparted to us via oral tradition. With all of the historical gems at our disposal as educators, why look to commonplace sea songs or contrived music as vehicles for music education? Shanties served a greater purpose than pure musical enjoyment; they helped to move monstrous windjammer⁴ merchant vessels across oceans, around Cape Horn, and beyond, changing and building international commerce in the 19th century. According to Doerflinger (1951), a popular shellback saying was, “A shanty is another hand on the rope.”

As a tribute to those who slaved to transform the New World at the capstan and halyard, and to the shantymen who dedicated their lifetimes to compiling concise historical accounts of these shanties, we should be excited as music educators to share their legacy in our classrooms. There is great potential to have a new and exciting medium with which to teach musical concepts, one that meets not only the needs of music instruction but also fulfills cross-curricular educational requirements.

This study will contribute to the field of education by exploring and summarizing the history, principal functions, and musical attributes of sea shanties. Those findings will be presented as a guide for teachers to assist with their selection of sea shanties for use in the classroom.

³ Shantyman – Sailor chosen to select and lead shanties.

⁴ Windjammer – A merchant sailing ship

1.3 STATEMENT OF THE PROBLEM

There are two common misconceptions about sea shanties. The first misconception, and one that is most frequently held by non-musicians, is that shanties were simply songs that sailors sang in days of yore. The second misconception is the oversimplification that sea shanties were ‘work songs’. While they can be generalized as such, there was a greater significance to their use in the 19th century that this paper will explore. These misconceptions can result in teachers giving incorrect information or missing out on opportunities to supplement lessons with interesting historical facts. The following are three examples of overly simplistic or problematic sea shanties in music books today.

A-Rovin

The sea shanty, *A-Rovin*’ is considered one of the oldest documented shanties, which is perhaps one of the reasons the editors of *Share the Music* (Bond, 2000) decided to include it in their Grade 3 music book. The bulk of the lyrics, however, are inappropriate for school use. Stan Hugill (1977) in his *Songs of the Sea* explains that *A-Rovin*’ gives, “...in salacious detail the various parts of the girlfriend’s body, and the sexual act is given in nautical terminology” (p. 66). Since the lyrics are inappropriate, editors only included an instrumental recording of the tune. The teacher’s edition suggests that the students play or move a specific rhythm while the music is playing (quarter note--quarter rest combinations). The problem with this example is that sea shanties are predominantly a vocal music genre. This thesis will explore instrumentation and sea shanties in a future chapter, but instrumental performance and

accompaniments were not the norm. In addition, sea shanties were sung to emphasize a very specific steady beat. While movement is a predominant feature of sea shanty singing, the movement would have been to emphasize steady pulses, not a specific rhythmic figure.

Yeo, Heave Ho!

The book *Integrating Music into the Elementary Classroom* (Anderson, 2011), a music textbook for the non-musician teacher, includes one sea shanty, *Yeo, Heave Ho!* (p. 203). There is no transcription of the melody of this shanty in the book, only the lyrics are included. Again, considering that sea shanties are a vocal art, how can one sing a sea shanty if the melody has not been transcribed for the teacher or students? The editors suggest that the teacher discuss the meaning of the words *capstan* and *anchor*, however, there is nothing further on how sea shanties were actually used. The supplemental lesson ideas and recommended resources give nothing, as well. Three of the supplemental ideas were: write a poem about sailing ships; explore how various artists have expressed their feelings about sailing; and locate the Bahaman Islands on a map.

Heave, Ho! Me Laddies!

The final example, *Heave Ho, Me Laddies*, is from *Spotlight on Music* (Leonard, 2005, p.258). This song is not an authentic shanty; it was written by the composers at MacMillan/McGraw Hill to imitate the overall musical feeling of a shanty. The form of the song does not match a sea shanty at all. Sea shanties usually have two-bar calls followed by two-bar responses, and depending on the type of shanty, may end with a grand chorus. This sea shanty has an eight-bar call

(verse) and an eight-bar response (refrain) that repeats twice. Labeling the song as a *Sea Chantey* as well as suggesting students move like they are sailors at work, blurs the historical form and use of sea shanties. In the teacher's notes, there is no mention of a shantyman, ship mechanics, or the traditional musical form of a sea shanty.

The overarching problem with *A-Rovin* and *Yeo, Heave Ho!* is the manner in which they are presented in textbooks; sea shanties should be sung, not simply *heard* as a tune or *read* for their lyrics. *Heave Ho! Me Laddies!* is the most problematic of the three because nothing about it is true to the sea shanty musical form. It is unnecessary to use heavily altered or contrived tunes to represent sea shanties when *real* sea shanties, steeped with historical importance and solid musical attributes, exist.

1.4 RESEARCH QUESTIONS

The questions of this study are:

1. How were sea shanties used in the 19th century?
2. What are the cultural and historical origins of sea shanties?
3. What are the historical performance standards and principal musical elements of sea shanties?
4. Which sea shanties are not currently being used in music education that could be solid vehicles for teaching musical elements and concepts?

1.5 METHODOLOGY

For this paper, I began by examining music education books used by local school districts and found on the shelves of local college libraries. I continued by

expanding my original online search to include magazine and journal articles as well as websites dedicated to the preservation of sea shanty history, such as the International Shanty and Seasing Association. I also conducted interviews with nationally and internationally known sea shanty enthusiasts and performers.

The majority of the scholarly literature on sea shanties was written in the early 1900s. Each author referenced in this paper was extremely descriptive in their accounts of shanty usage and included clear notation of prominent shanties of the time. The leading authority on sea shanties is the late Stan Hugill (1906-1992). Hugill was considered one of the last true shantymen. During the course of his lifetime, he not only performed and recorded shanties in the name of musical conservation, he also sought to discover and document as many as he could find. His works are cited by every other author who has written on the subject and served as the principal resource in developing this thesis.

As my sea shanty vocabulary grew, I was able to conduct more productive internet searches. Online libraries, such as those hosted by *Mystic Seaport: The Museum of America and the Sea* and *The National Maritime Museum* proved to be invaluable sources for images and historical accounts.

I attended the 2015 Chicago Maritime Festival to make formal recordings of sea shanty performances in the hopes of learning new sea shanties and gathering more information about the history of the genre. I conducted brief interviews with some of the performers at the festival and extended my interviews at later dates via email. The performers I interviewed provided me with contact information for other folk music scholars that share both my affinity for and

curiosity about sea shanties. Also, during the course of the festival, I was able to take informal recordings during sea shanty concerts and workshop sessions.

The principal sources of information for this thesis were books, online articles, personal interviews, and live performances. While the books were essential in the development of this thesis, the online articles, photographs, interviews and recordings brought these songs to life and made them far more than just notes on a page.

CHAPTER II

FUNCTIONS OF SEA SHANTIES IN THE 19TH CENTURY

As Hugill (1961) stated in his *Shanties from the Seven Seas*, “To the seamen of America, Britain, and northern Europe a shanty was as much a part of the equipment as a sheath-knife and pannikin” (p.1). The apparatus aboard 19th century wooden sailing vessels demanded a great deal of man power to operate. Heaving and hauling motions had to occur in unison. “In order for the force of these united actions to be the most complete” the men would sing shanties in full voice, working together (Colleu, 1925). As steamships began to take to the seas, crews aboard wooden sailing vessels were forced to match pace. With this development came the need for additional man power aboard wooden ships, and thus, shanty singing rose to an even greater importance. Sea shanties were, in essence, “designed to get the last ounce of strength from a small crew” (Bowen, 1936).

Not only were shanties essential for optimal operation of the ship’s mechanics, they served as a gauge of the mental wellbeing of the crew. If the sailors were heaving at the capstan or hauling at halyards in silence, it was a warning sign that they might “break into open mutiny” (Bowen, 1936).

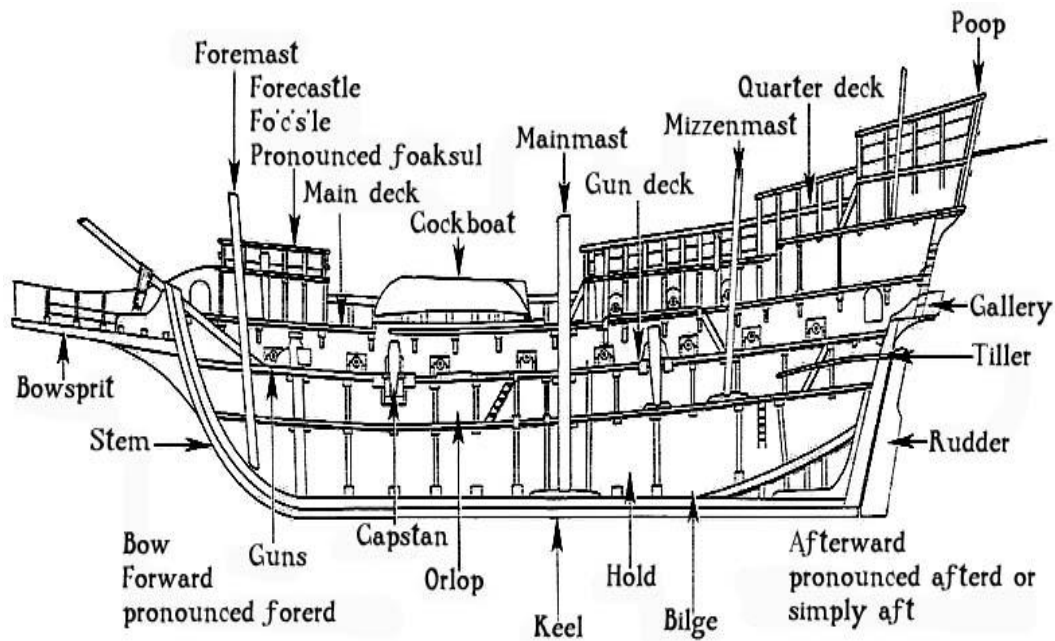


Figure 1. Parts of a ship. Above is a cross-section of a 19th century sailing vessel. Reprinted from *Songs & Stories*, by L. Madchen, 2011. Retrieved from liedermadchen.blogspot.com/2011_05_01_archive.html

Every shanty had its purpose. Shanties were used most at the capstan, windlass, halyard, and at the pumps (see Figure 1 and Appendix A for further description of these gears). The following are definitions of the principal types of sea shanties and corresponding musical examples (See Appendix A for more in-depth definitions).



Figure 2. Sailors hauling a line on board the *Parma*. Retrieved from the National maritime Museum *Flickr* website, (n.d.).
<http://www.flickr.com/photos/nationalmaritimemuseum/3115298047/in/set-721576229120053368/>.

2.1 SHORT DRAG/HAUL SHANTIES

Short drag shanties, also known as short haul shanties, are hauling shanties. These shanties are generally four-bars long, with a two-bar call and two bar response. The response rarely changes within a single shanty. These sea shanties are most frequently sung by sailors working on a halyard (See Figure 2). *Paddy Doyle's Boots* is an example of a popular short drag/haul shanty (See Figure 3). When a short drag shanty was being sung, hauling occurred more often than not on one specific word instead of ongoing throughout the whole song (Hugill, 1961, p. 247). In the case of *Paddy Doyle's Boots* the haul would occur on "Aye!" and "Boots!"

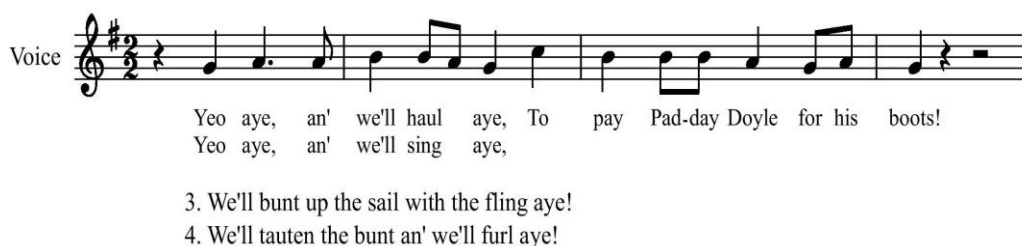
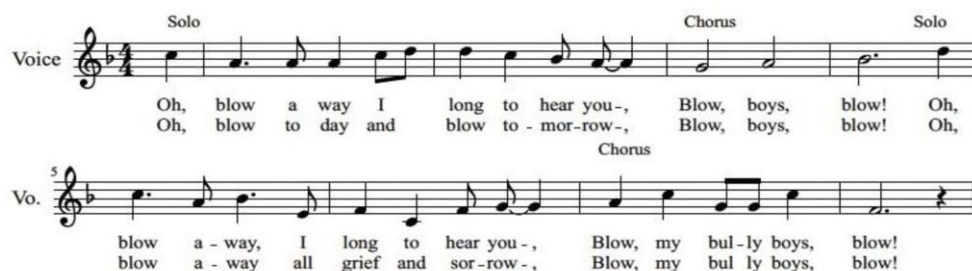


Figure 3 *Paddy Doyle's Boots* sea shanty; Origin: Liverpool, England. Transcribed from Hugill, S. (Collector). (1961). *Paddy Doyle's Boots* (b) [Song]

2.2 LONG DRAG/HAUL SHANTIES

The length of the long drag shanty differs from the short drag shanty due to a secondary call and response before proceeding onto the next verse. “This type of shanty gave the sailors a rest between the hauls” (ISSA, 2015). A popular long drag/haul sea shanty is *Blow, Boys, Blow* (See Figure 4 and Appendix B). Frequently, in order for the crew to know which shanty would be used for the next round of work, the shantyman would sing the second response (refrain) first while the sail was being released (Hugill, 1977, p. 21).

Figure 4. *Blow, Boys, Blow* sea shanty; Origin: America. Transcribed from Doerflinger, J. (Collector). (1951) *Blow, Boys, Blow* [Song]



3. Now, a Yankee ship in the Congo River. *CH.* Oh, there's a Yankee ship coming down the river. *CH.*
 4. Oh, how d'ye know she's a Yankee clipper? *CH.* Her spars is white 'n' they shine like silver. *CH.*



Figure 5. The capstan on the *USS Constitution*. Reprinted from Brown & Harfield's *Capstan* by *Friends of the Capstan, Inc.* (n.d.) Retrieved June 29, 2015 from www.cerberus.com.au/capstan.html

2.3 VERTICAL CAPSTAN SHANTIES

Capstan and pumping shanties were often the longest and the most musical of all of the shanties. The vertical capstan was used to raise and lower the anchor by “walking round and round pushing at the capstan bars, (in) a long and continuous effort” (ISSA, 2015) (See Figure 5). The rhythmic styles and tempos of capstan shanties varied depending on the job at hand. *Shenandoah*, a well known American sea shanty, would have been sung slowly by sailors as they were fighting to pull the anchor from the depths of the ocean floor at the capstan bars (Hugill, 1977, p. 22). *South Australia* (See Figure 6), also known as the *Codfish Shanty*, is an example of a lighter capstan shanty that would have been sung during times of easier labor. These shanties typically follow a two-bar, two-phrase call and response form with the addition of a final refrain, often referred to as a Grand Chorus.

Figure 6. *South Australia* sea shanty; Origin:British. Transcribed from Hugill, S. (Collector). (1961) *South Australia* [Song]

Voice

Down east gals ain't got no combs, Heave a - way! Haul a - way! They

5 Vo. comb their hair with a whale - fish bones, an' we're bound for South Aus

8 Vo. tra - lia! Heave a - way me bu - ly, bul - ly boys, Heave a - way!

12 Vo. Heave a - way! Heave a - way an' don't ye make some noise? An' we're

15 Vo. bound for South Aus - tra - lia!

2. Yankee gals don't sleep on beds. CH. They go to sleep on codfish's heads. CH + GC
 3. Nantucket gals are very fine. CH. They know how to bait a codfish line. CH + GC
 4. Glou'ster boys they have no sleds. CH They slide down hills on codfish heads. CH + GC

2.4 WINDLASS AND PUMP SHANTIES

Windlass and pump shanties were used interchangeably by sailors due to the nature of how the corresponding apparatus were maneuvered. The windlass capstan was a horizontal capstan that also raised and lowered the anchor. The pumps emptied water from the bilge⁵ (Nelson, 2015) (See Figure 7). Not only do vertical capstan shanties and pump shanties have the same musical form, they also change tempo to match the difficulty of work at hand. However, while the tempo of a vertical capstan shanty gradually slowed down as the work continued to become more strenuous, pump sea shanties would often slow at certain points *throughout* the song. These points would correspond with a specific action or rotation of the pump and gears. The song would then return to the original tempo, should it need to be extended.

⁵ Bilge –“ Lowest part of the ship” (Nelson, 2015)



Figure 7 Illustration of sailors heaving a Downton pump. Reprinted from Operations of Downton Pump, in *Wikipedia*, (n.d.). Retrieved may 18, 2015, from en.wikipedia.org/wiki/Sea-shanty#/media/File:Downton_pump.tiff

Leave Her, Johnny, Leave Her (See Figure 8 on the following page and Appendix B) is the most traditional of all pump shanties and was customarily sung as the closing shanty at the end of a journey. According to Doerflinger (1951), “This was sung during the final spell at the pumps, in a wooden ship, as the vessel, her canvas furled, lay snug in her pier, another long passage over. Only one final task-to pump her dry” (pg.89)

Voice Solo Chorus
Oh the times were hard on the wa ges low, Leave her, Joh - nny,

Vo. 4 Solo Chorus
leave her! But now once more a shore we'll - go, An' it's time for us to

Vo. 8 Grand Chorus
leave her! Leave her, Joh - nny, leave her! Ooh! Leave her, Joh - nny,

Vo. 12
leave her! For the v'yage is done, an the winds don't blow -, an' it's

Vo. 15
time for us to leave

2. Oh, I thought I heard the Ol' Man say. CH. Tomorrow ye will get your pay! CH + GC
3. The work was hard an' the voyage long. CH. The sea was high an' the gales was strong! CH + GC

Figure 8 *Leave Her, Johnny, Leave Her* sea shanty; Origin: Somerset, England. Transcribed from Hugill, S. (Collector). (1961) *Leave Her, Johnny, Leave Her* [Song]

2.5 FOREBITTERS

Forebitters were not work songs. They were songs of the sea that were sung for entertainment purposes only. Crew members would sing forebitters during the *dog-watches*: the times of the day when they were involved in solo deck duty, such as emergency lookouts (Bowen, 1936). In the navy such songs were called ‘Fore-bitters’, because they were sung round the fore bitts, or they were called ‘come-all-ye’s’, because so many began with the words "come all ye sailormen." These songs were also sung in the forecastle, or as shellbacks⁶ referred to it as, the fo’c’sle which were the men’s living quarters below deck.

A simple clue that a song is a just a song of the sea and not a sea shanty is its length and lack of a short call and response form. “Although these [forebitters] are now often grouped together with shanties by enthusiasts, a sharp distinction

⁶ Shellback – Veteran sailors who have previous experience crossing the Atlantic Ocean.

existed between these leisure-time songs and sea shanties in the life and mind of a sailor” (Roberts, 2015). Several authorities believe that forebitters came before shanties while others insist that the development was the other way around (Doerflinger, 1951 and Hugill, 1961, p. 8). Forebitters, also considered a subgenre of folk music, do hold merit for use in the classroom but will not be explored further in this thesis.

CHAPTER III

DOMINANT CULTURAL AND HISTORICAL ORIGINS

According to Rose (2012), “While some evidence exists for the use of shanties during the sixteenth, seventeenth, and eighteenth centuries, the nineteenth century saw the greatest period of creation and proliferation of these songs” (p.150). The first documented acknowledgement of shanty singing in the style with which we are most familiar in the 21st century (spirited call and response singing) was by F. A. Olmstead in 1841 (Hugill, 1961, p. 12). As previously mentioned, shanties were not perceived as music to the sailors who sang them. To the deckhands, sea shanties were not simply songs sung for the sake of musical enjoyment; they were a necessary tool, akin to a hammer that drives a nail. Furthermore, sailors considered it appropriate to sing sea shanties only aboard a ship, during times of work. Singing them ashore was considered “strictly taboo” (Hugill, 1961, p. 1) and “bad luck” (Henry, 1924, p. 96).

Shanty singing grew to prevalence in the early 19th century. The use of shanties increased at this time because, “Crews became smaller and the manual work proportionately harder” (Bowen, 1936). The number of sailing packets⁷

⁷ Sailing packets – Sailing lines for mail delivery but the term eventually became synonymous with fleets of merchant vessels that followed specific, repetitive routes.

departing ports around the world, especially from America, England, and Ireland, grew exponentially. This global expansion of international business called for an increase in the number of crew members and destination routes, thus, it gave birth to a vast number of shanties, which were laden with lyrics of exotic destinations and colloquialisms of the time.

The origins of sea shanties have been a subject of long standing debate (Rose, 2012). However, some of the lines of progression and development of numerous documented shanties can be identified via the shipping routes of the early 1800's. As the American shipping trade began to flourish, shantying in the Western Ocean Packets grew in popularity and spread among sailors at English-speaking ports (Doerflinger, 1951).

The transatlantic voyages of these packet lines were not limited to routes between Western Europe and America; they also included a multitude of commissions to the West Indies and Africa from Liverpool, London, Havre, New York, and Boston (Doerflinger, 1951). Hugill (1961) noted that, "Although the West Indian is rarely referred to by writers on shantying, I feel that he was responsible for producing far more seamen's work-songs than any Negro of the Southern States of America" (p. 8). The ports of arrival for these destination routes were considered the cultural hubs and trading centers (marts) for the shanties of the time, especially where the African-American community was concerned (Hugill, 1961, pg. 17). The following is Hugill's (1961) description of sea shanty trading and development by sailors at these marts:

It is fairly obvious that the wharves of Mobile and such places were the meeting-ground of white men's songs and shanties and Negro songs and work-songs. Scottish, Irish, and English folk songs would be brought into the mart by visiting sailors and left the mart after being hammered into shanties by the Negroes, and Negro work-songs from ashore would be taken by white sailors and added to their repertoire for halyard and capstan. And of course regular white men's shanties would be handed over to the Negro and regular Negro shanties would be taken away across the seven seas by the white men. The Gulf Ports could have been called the shanty mart or work-song exchange! (pg.17)

The invention of the cotton gin at the turn of the 19th century led to the increase in cotton shipping from American ports. African-American slaves harvested cotton, delivered it to ports, and loaded it on packet ships headed across the ocean. During this process, work songs would move from the plantations, to the loading docks, and then out to sea; each time a transition occurred, new life was breathed into the sea shanty as it continued to develop.

To 'swallow the anchor' meant to retire from employment at sea. Once sailors had their fill of adventure would "turn(ed) to less rigorous work, some swallowing the anchor and migrating westward, and their old places were taken by Irishmen and Englishmen" (Doerflinger, 1951, p. 97). Hugill (1961) also referenced this idea, stating, "Americans 'swallowed the anchor' and went west in search of employment, leaving the packets and later clippers in the hands of Irishman and seamen from Liverpool and Scandinavia" (p. 11). These historical

accounts offer one explanation of how African-American and Irish melodies and work songs began to intermingle over the course of approximately 40 years.

Various occupations outside of seafaring have also given birth to some shanty tunes and lyrics. Workers on the new American railway systems and in the lumberyards of the early 1800's would sing sea shanties for the same purpose that sailors did, to unify and lighten their labor (Doerflinger, 1951). As with the African-American slave serving as a stevedore, adding and changing lyrics to fit the work of loading and unloading ships, rail workers and lumberjacks would do the same. Drake (2015) describes this progression as follows:

A lumberjack working in Northern Wisconsin during the winter could very easily be a sailor on a Lake Michigan ship during the summer; transporting the very lumber he cut himself the past winter. It's no surprise that lumberjack and Great Lakes sailor songs overlap and are often the same song with local variations.

Drake's example clearly explains why we have sea shanties with words that are not nautical. The same may be said for sea shanties sung by stone quarry workers of the same time period in Portland, Oregon (Hugill, 1961). Perhaps they were men who had previously served as American sailors. They headed westward in search of a new occupation but continued to sing the shanties they learned at sea to lighten their labors swinging a hammer.

Some sea shanties have roots from the 'pop' culture and other prominent genres of the period such as concert saloon music, minstrel shows ditties, and from the popular march songs of the day (Doerflinger, 1951). Other influences

were hymns and war-songs (Hugill, 1961). It was at the discretion of the shantyman to use the original lyrics of these songs or improvise “with new and salty ones” (Doerflinger, 1951, p. 72).

The principal origins of sea shanties are found in England, Ireland, Africa, the West Indies, and America. Historically, sea shanties have evolved from work songs on land, pop culture genres, and from more formal music styles such as marches and hymns. Taking into consideration the plethora of influences that have led to the development and alteration of sea shanties over the years, it is no wonder that pinpointing the exact origin of a shanty is challenging. Furthermore, determining whether a tune was used as sea shanty or a forebitter, or both, is just as perplexing.

CHAPTER IV

PERFORMANCE PRACTICE AND PRINCIPAL MUSICAL ELEMENTS

4.1 ROLE OF THE SHANTYMAN

The shantyman was an essential member of most 19th century merchant vessel crews. Rose (2012) describes the duties of the shantyman as follows:

The shantyman became the person responsible for the selection and execution of the shanties. He led the crew in the call-and response verse and chorus structure indicative of hauling shanties and maintained the rhythm of heaving shanties....A shantyman possessed a good memory, had a large repertoire, a powerful voice and a creative spirit (p.150).

He needed to have a powerful voice that would rouse the men to work, the ability to maintain a steady beat, and the ability to memorize tunes and improvise lyrics.

The shantyman was, in many instances, an official paid position within the crew, similar to that of a boatswain or master gunner. According to Fredrick Harlow (1962), "Occasionally, a shantyman was paid more than average sailors, on account of his ability to maximize the work of the crew" (p. 2). However, Hugill (1961) cites that, "In the later sailing ships, and particularly in the latter days of sail when ships got bigger and crews smaller, there was no such [official]

rank as shantyman – he didn’t sign on as such at the shipping office” (p. 30).

When this was the case, any given sailor who had a powerful voice and the confidence to lead the work of the day could rise to the occasion. In lieu of pay, this shantyman would be rewarded with plenty of grog as thanks for a job well done (Bowen, 1935).

The shantyman would let the crew know which shanty was about to be sung by singing the chorus of that shanty as a solo before the work ensued. Once the unified singing and the labor began, the shantyman would add additional vocal inflections (referred to as hitches) to his singing to intensify the drive of the crew at certain points. Captain David Bone (1931) stated that, “When hoisting aloft a light jib or stays’l, the shantyman would keep up a running cry of meaningless sounds to time the hand-over-hand movement of the hauling men” (Hugill, 1961, p. 28). These meaningless sounds were known as yells or ‘hitches’. One could consider ‘hitches’ to sound similar, but not identical to, a shrill, quick yodel or a falsetto yelp. The principal function of these breaks in the vocal line was to prepare and motivate the sailors for the next heavy strain. The shantyman would use a hitch wherever it was needed throughout the song, however, they most frequently were sounded at the start or end of phrase. The duration of the hitch was also left to the discretion of the shantyman. The formal notation of a shanty ‘hitch’ looks like a horizontal zigzag above a note (See Figure 9).

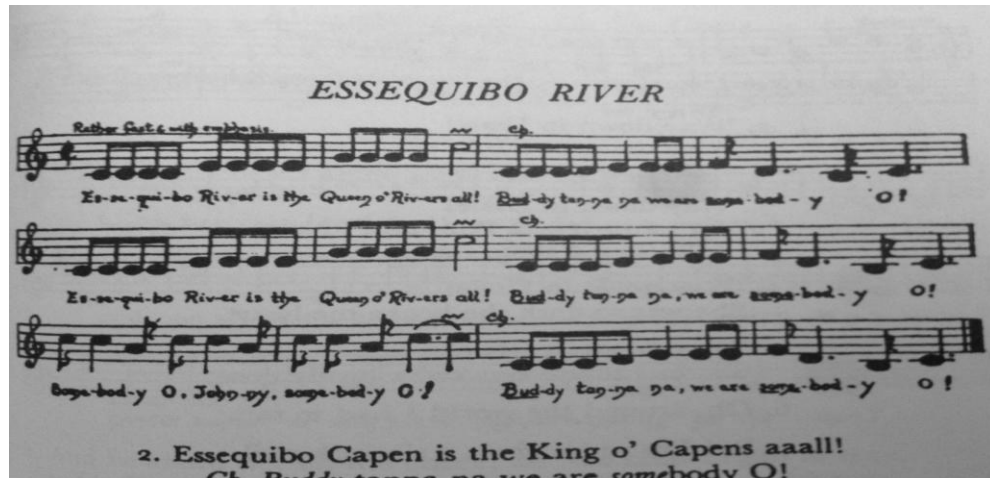


Figure 9. *Essequibo River* sea shanty; Origin: West Indies. Transcribed from Hugill, S. (Collector). (1961) *Essequibo River* [Song]

4.2 HARMONIZATION

There are conflicting view points on the subject of vocal harmonization in shanty singing. According to Hugill (1961), “Normally, harmony didn’t exist, and tenors were rare” (p. 30). Other authors contradict Hugill, however. Bowen (1935) stated, “Colored sailors were always among the best shantymen in the ship, particularly in the part singing.” Colleu (1929) notes that, “There are few people who, having been in a sea port, do not remember having heard along the quay sailors using songs full of harmony to help them work. And in these songs the agreement between the parts, the relation between the thirds, the tonics, the falsettos and the basses are admirably combined.” There is no definitive answer among authoritative sources on shanty singing and harmonization. Perhaps harmonization varied from crew to crew, depending on singing ability level of the sailors employed.

4.3 INSTRUMENTATION

Many sources do not comment on the subject of instrumental accompaniment of shanties. Like the subject of harmonization, those who do comment hold conflicting opinions. Roberts (2015) stated that “It would be too difficult to play an instrument while the ship was rollicking in the oceans, therefore, it did not occur.” However, Doerflinger (1951) stated that, “Fiddling, it would seem, and other music, customarily lightened the crews labors...There was a fiddler and a fifer, who were engaged especially to play at certain times, such as when the anchor was being hove up, or hoisting a sail, as well as for amusement” (p. 94). See Figure 10 for an artistic rendering of a piper atop the capstan as it is being heaved by the crew.



Figure 10. Illustration of a bagpiper taking on the role of the shantyman. Retrieved June 30th from <http://www.boundingmain.com/flotsam.htm>

Bowen (1935) commented similarly that, “The ships musician took the place of the shantyman, generally, with a violin or accordion; but his music could not help a heavy hoist in the same way as the song of a good shantyman” (p. 21). One can assume, therefore, as with the vocal harmonization of shanties that the

use of instruments to accompany shanties or replace the singing of shanties would differ from ship to ship.

4.4 FORM, STYLE, AND NUANCES

Sea shanties are always in call and response form and are a practice in vocal improvisation. While the duration, tempo, and lyrics of the call may be altered by the shantyman, the response (chorus) for the crew would have predominantly remained the same. The shantymans' improvisations led to the evolution of these songs, especially in regards to their lyrics. Drake (2015) commented that "A shanty is more of an improvisational art [...]. A good shantyman sings a couple 'regulation' verses to introduce the work-rhythm and then just keeps making up new verses (calls) to the same crew response for as long as the job takes. In doing this, he would incorporate the name of the ship, the location, the cargo, what was for lunch – whatever."

The tempo at which a sea shanty would be sung would fluctuate depending on the job at hand. Doerflinger (1951) stated that, "Tempos varied according to the number, and the freshness or weariness of the men, the mate's impatience, the weight of the yard and sail being hoisted, and the increasing strain as the yard rose higher aloft" (p. 13). This also held true, as previously mentioned, when heaving at the capstan or pumps. The harder and heavier the labor, the slower the tempo.

Additionally, a shanty would stop as soon as the work was completed, even if it was in the middle of a phrase. "Seems obvious", according to Roberts (2015), "that the song serves the work, not the other way around."

Sea shanties vary in meter, tonality, melodic and rhythmic content, and range, even between versions of the same song. *Ranzo Ray* illustrates how a sea shanty can differ from one culture to the next, in both lyrics and musical components, while still sharing similar characteristics. There are several versions of *Ranzo Ray*, but the two used for this study are from Liverpool and Barbados. Historically, both were used as halyard songs (Hugill, 1961, p. 248). Musically, they are both are in 6/8 meter and share near identical rhythmic motifs (repetitive dotted quarter or quarter-eighth figures). Both versions also share form and phrasing in their call and response structure and the rise and fall of their melodic lines. Each shanty also spans the range of an 11th and open with a leap of a 4th from the anacrusis. (See figures 11 and 12 on the following page).

Figure 11. *Ranzo Ray* (b) sea shanty; Origin: Liverpool, England. Transcribed from Hugill, S. (Collector). (1961). *Ranzo Ray* (b) [Song]

The musical score for "Ranzo Ray" (b) is presented in four staves. The first staff, labeled "Solo" and "Voice", shows the beginning of the song with the lyrics "The bul - ly boat's a com - in, don't ye hear the pad - dles rol - lin'?". The second staff, labeled "Chorus" and "Solo" and "Vo.", continues with "Ran - zo, Ran - zo, a way - , a way - ! The bul - ly boat's a". The third staff, labeled "Chorus" and "Vo.", continues with "com - in', down the riv - er she's a float - in', Ran - zo, Ran - zo,". The fourth staff, labeled "Vo.", ends with "'ray-!'". The music is in 6/8 time and D major.

Figure 12. *Ranzo Ray (c)* sea shanty; Origin: Barbados. Transcribed from: Hugill, S. (Collector). (1961). *Ranzo Ray (c)* [Song]

The musical score for 'Ranzo Ray (c)' is presented in four staves. The first staff is for the Voice, marked 'Solo', and the second staff is for the Voice Octave (Vo.), marked 'Chorus'. The third staff is for the Voice, and the fourth staff is for the Voice Octave (Vo.), also marked 'Chorus'. The lyrics are written below the notes. The time signature is 6/8. The key signature has one flat (B-flat).

Staff 1 (Voice, Solo):
 We're home - ward bound from Chi - na, oh, a bound a Lim - ey off
 We've poughed the whole world ov - er an now soon we'll be off

Staff 2 (Vo., Chorus):
 lin - ner - , Ran - zo, Ra - an zo, a way! a way - ! We're
 Do - ver - , We've

Staff 3 (Voice):
 get - tin' out our long tail blues to waltz the gals a sea
 ploughed the o - cean o - ver, like a pro - per deep sea

Staff 4 (Vo., Chorus):
 round - , Tim - ma Hi - lo, me Ran - zo Ray - !
 ro - ver

These two shanties differ, however, in their tonality; the rendition from England is major while the Barbadian version is in minor. Also, even though the melodic lines similarly rise and fall the same, the ending chorus phrase is contrasting – the English final chorus moves in descending leaps compared to the Barbadian version falling in steps. The chorus lyrics are almost identical, but the verses are completely different. Furthermore, while we only have one documented verse for the English version of the shanty, five exist for the version from Barbados.

CHAPTER V

SEA SHANTIES FOR USE IN THE CLASSROOM

In this section, I will address the following topics: musical and non-musical concepts that can be taught using sea shanties, recommended sea shanties, and the challenges of selecting sea shanties for use in the classroom.

One can teach many musical concepts from sea shanties. They are ideal to use as instructional tools for almost every grade level due to variations in length, vocal range, meter, and melodic and rhythmic content. Furthermore, learning about and performing sea shanties in music class fulfills several of the National Standards for Music Education, aligning most with Standards 1 and 9: (1) Singing, alone and with others, a varied repertoire of music; (9) Understanding music in relation to history and culture (OAKE, “National Standards”). Additionally, sea shanties are naturally suited to serve as solo singing assessment tools because the call sections in a shanty are very short and often have comfortable singing ranges for young students. The sea shanties introduced in this chapter and in Appendix B, however, are suited for 3rd through 6th grade students

Sea shanties can be used to teach musical elements, and they fit in a cross-curricular framework. Teachers can use sea shanties to enrich lessons on geography, culture, history, global commerce, and unity. Below is a list of the concepts/ideas for which teachers can use sea shanties as tools for instruction or reinforcement in the classroom. This list is followed by several recommended shanties that highlight these concepts or subject areas. See Appendix B for formal Kodaly analysis of these and other suggested sea shanties.

Music-

Form -

Verse & Refrain

Call & Response

Style -

Improvisation

Tempo -

Steady beat

Allegro to Moderato with Ritardando

Melodic & Rhythmic -

Representation of all melodic and rhythmic components taught in a Kodaly-based music curriculum

Meter -

2/4, 3/4, 4/4, 6/8, mixed meter

Tonality -

Major, Minor, Modal

History -

Industrial Revolution

19th century labor occupations - merchant sailors, stevedores, lumberjacks, railroad development, etc.

Slave trade & cotton exportation

Geography -

Transatlantic Travel

West Indies

England

Ireland

Early America

South America (Cape Horn)

5.1 'WAY, ME SUSIANA!

The sea shanty, 'Way, Me Susiana! (See figure 13) is a heaving shanty that would have been used at the pumps (Hugill, 1961, p. 378). This version does not have a Grand Chorus. It is an example of a shanty that could be used for a solo singing assessment, as the range of the call (F – Bb) is perfect for young singers. The call phrase is short and both calls are melodically identical. A suggestion for assessment: Have different students sing each call (6) instead of one student singing all of the calls.

Figure 13. 'Way, Me Susiana!; Origin: African-American. Transcribed from: Hugill, S. (Collector). (1961) 'Way, Me Susiana! [Song]

The musical score for 'Way, Me Susiana! is transcribed for three voices: Voice, Vo. 4, and Vo. 7. The key signature is B-flat major (two flats) and the time signature is 6/8. The score is divided into 'Solo' and 'Chorus' sections. The lyrics are as follows:

Part	Lyrics
Voice	We'll heave him up an a way we'll go - 'Way me Su - si We'll heave him up from down be - low Oh, rock an' shake 'er one more drag,
Vo. 4	a - na! We'll heave him up an a way we'll go, We're That is where the cocks do crow, Oh, bend yer duds an' pack yer bag.
Vo. 7	all bound o - ver the moun - tain

5.2 ROLL THE COTTON DOWN

Roll the Cotton Down was both a halyard and a capstan shanty, fitted for capstan use when the grand chorus was incorporated. The rendition found in Figure 14 is the halyard version. Hugill (1961) offers six different versions of this song; the version included in this thesis is the hoosier version. This shanty could

be used to teach about the advent of the cotton gin and life on Southern cotton plantations. The following is Doerflinger's description of how *Roll the Cotton Down* transferred from a work song on land to a shanty at sea:

This shanty probably originated with the Negro longshoremen of some Southern cotton port...In the renditions that I have heard, at least, its solos reflect the life of the white sailormen who migrated each winter to Mobile and New Orleans to stow cotton. They jammed the bales into place in tightly packed holds by means of big jackscrews. (1951, p. 32)

Musically, this shanty is ideal for teaching dotted rhythms. The call consists of only quarter notes (with the exception of the anacrusis) and the response phrases consist of dotted quarter eighth figures. Teachers could use the rhythmic differences between the call and response sections of this shanty to either introduce the concept or reinforce students' understanding of dotted rhythms.

Figure 14. *Roll the Cotton Down* sea shanty; Origin: African-American. Transcribed from: Doerflinger, J. (Collector). (1951) *Roll the Cotton Down* [Song]

The musical score for "Roll the Cotton Down" is presented in three staves, each with a treble clef and a key signature of one sharp (F#). The first staff is labeled "Voice" and the second "Vo." (Voice). The third staff is also labeled "Vo." and contains a response phrase. The score is divided into "Solo" and "Chorus" sections. The lyrics are as follows:

Staff 1 (Voice):

Solo: Oh -, roll the cot - ton, roll me, boys,
When I was young and in my prime,
I thought I'd join the Black Ball Line,
Chorus: Roll the cot - ton
Roll the cot - ton
Roll the cot - ton

Staff 2 (Vo.):

Solo: down; Oh, roll the cot - ton, roll me, boys, Oh,
down; When I was young and in my prime, Oh,
down; I thought I'd join the Black Ball Line, Oh,

Staff 3 (Vo.):

roll the cot - ton down.
roll the cot - ton down.
roll the cot - ton down.

5.3 HOORAW FOR THE BLACKBALL LINE

Roll the Cotton Down references the packet fleet in this next shanty, the Blackball Line. This transcription (See Figure 15) was notated from a recording taken at the 2015 Chicago Maritime festival with John Roberts singing as the shantyman. John Roberts, a contemporary shanty enthusiast and folk music recording artist, learned *Hooraw for the Blackball Line* directly from Stan Hugill (Roberts, interview, 2015). The melody of this version, however, is unlike the versions cataloged in Hugill's books.

This shanty references one of the most prominent and efficient packet ship fleets of the early 19th century, the Blackball Line. The American-based line ran from New York to Liverpool. Sailors on the Blackball line, referred to as 'packet-rats', used this song at the capstan (Hugill, 1961, p. 108).

This shanty would be a fitting to use when discussing transatlantic travel and commerce in the 19th century. One could also use this shanty to teach syncopation or cut time meter.

Figure 15. *Hooraw for the Blackball Line* sea shanty; Origin: Americian. Transcribed by: Risko, S. (2015) (Collector); Roberts, J. (2015) (Performer). *Hooraw for the Blackball Line* [Song]

Voice

Solo

Chorus

I served me time on the Black ball line, To me
Them Black ball ships they - make good time,
Once there was a Black ball ship,
They'll carry you away through the frost an snow,

Solo

Vo.

way, hay, hay hoo rye yo! On the Black ball line I served
With long clean run and their
That four - teen knots an hour
They'll take you where the winds

Chorus

Vo.

me time, Hoo raw for the Black ball line!
entr - ence fine,
could clip,
don't blow,

The most significant challenge when selecting sea shanties for school use is in finding songs with appropriate lyrics. While, the crude words of many of the shanties “gave the extra *crack of the whip*” to the sailors (Colleu, 1929) there are numerous shanties that evoke the same feeling *and* have clean lyrics. Hugill (1961) stated on the subject that, “A suggestion...made by many writers is that the solos alone were dirty, the choruses being fit for anyone’s ears” (p. 34). As previously stated, the verses were usually left to the discretion of the shantyman to improvise and alter. It would be acceptable to remove/alter controversial lyrics should a shanty have other highly desirable musical qualities and be deemed an asset to instruction. This however, should be done judiciously. If the lyrics of the whole of the song need to be altered for children, teachers should consider a different sea shanty.

Another element to consider when selecting an appropriate sea shanty is its range. Several sea shanties cover ranges larger than a 12th. Depending on the age of one’s students, singing a sea shanty with a range that large may be too demanding. It is suggested by this researcher that students in 3rd through 5th grade sing within the range of a 9th or smaller. The tessitura of the most of the sea shanties highlighted throughout this thesis span from C4 to D5, a range of a 9th. This range mirrors most repertoire found in upper elementary music textbooks. In the instance a teacher finds a sea shanty with outstanding potential for use in the classroom but the range is larger than recommended, octave displacement of the notes in question can be considered if it is minimal and does not alter the entire

musical content of the sea shanty. Another option a teacher may consider is to simply raise or lower the key of the shanty to fit the range of their students.

When one considers using sea shanties in the classroom the following should be examined: potential concepts for musical and non-musical instruction, lyric appropriateness, and range suitability. This chapter explores a limited number of suggestions wherein sea shanties can be used by teachers. Appendix B contains several sea shanties that could be used in the classroom. Each page includes a brief historical reference of the listed sea shanty, its application aboard ship, and a Kodaly analysis of the song itself. While this is only a minute collection of sea shanties, hopefully it entices other music teachers to seek out additional sea shanties for use in the classroom.

CHAPTER VI

LIMITATIONS OF STUDY

A goal of this research project was to learn, in the name of educational integrity in the classroom, the difference between a simple song of the sea and a sea shanty. I now realize the difficulty of that task and why certain sea shanties and/or their descriptions may have been omitted from music education books in the past.

Historical accounts of shanties have been passed down to us through a limited number of authoritative sources. Much of the research on shanties that has been conducted since the early 1970's has referenced the same primary sources. Many of these primary sources, including William Doerflinger (1951), Stan Hugill(1961), and W.B. Whall (1906, were considered the last true shantymen and any historical accounts that they did not share with us in their lifetime are now gone forever with their passing. Also, as with many forms of folk music, the original versions of tunes have changed into entirely new versions in this century, thus, we must trust in what little is documented or what sea shanty enthusiasts wish to share with us via the oral tradition.

There will always be a challenge to distinguish a forebitter from a true sea shanty. Doerflinger (1951) stated, "Not only is it difficult to state which copied

which, but very often neither collectors nor sailors can agree as to which was a shanty and which was a forebitter” (p. 8). It should be our mission as educators, however, to vigilantly attempt to find the most authentic examples of a given folk music, understand the development of the music, and be able to sensibly impart its key components to our students.

CHAPTER VII

DISCUSSION/CONCLUSION

The original purpose of this study was to: examine the historical evolution and function of sea shanties, compile a collection of unique sea shanties to add to curriculum repertoire, and explore ways that musical ideas can be extracted from that repertoire for use in the classroom. My research has revealed the ship operations for which shanties were used (at the halyards, at the capstans, and at the pumps), and the most prominent types of shanties (short drag/haul shanties, long drag/haul shanties, capstan shanties, and pump or windlass shanties).

While the specific origins of sea shanties are hard to determine, the largest contributions and influences are seen from the African, American, English, Irish, and West Indian cultures. Sea shanties from these cultures mixed and morphed as sailors and their ships travelled between ports. Sea shanties also evolved from the work songs of the lumberjacks, the railway layers, and the cotton stowers who left their employment for a career at sea, and in more rare instances, sea shanties were created or influenced by the popular and classical music genres of the time.

At the heart of authentic sea shanty singing is always the shantyman. This sailor served as the leader and the literal heartbeat behind all of the strenuous labor aboard a merchant vessel. A resounding voice, an internal feel for rhythm,

and an intellect capable of memorizing a multitude of tunes and variations were just some of the qualities a great shantyman would possess.

The musicality of the shanties being sung would vary from ship to ship depending on the ability level of the sailors in the crew. Some mariners would sing choruses in unison, while others would harmonize, others were led by instruments, but more often, they were vocally led. Tempos would fluctuate depending on a number of factors ranging from the number of sailors in the ship's company to the depth from which the anchor was being hoisted. Song selection would alter depending on the task at hand and shantymen would improvise lyrics would to either fit the duration of the job or to suite the situation or destination of the vessel.

The principal musical characteristic that all shanties share is that they are in call and response form. If the shanty was being used at the capstan, more often than not, a grand chorus was included. The secondary mark of most sea shanties is that they are to be sung in sonorous voice with a steady, driving beat. Richard Henry Dana, Jr. (1840) describes the power invoked by shanty singing in his book, *Two Years Before the Mast*:

The burden is usually sung by one alone, and at the chorus, all hands join in – and the louder the noise, the better. With us the noise seemed almost to raise the decks of the ship - and might be heard at a great distance ashore. A song is as necessary to sailors as the drum and fife to a soldier. They must pull together as soldiers must step in time, and they can't pull in time, or pull with a will, without it. (p. 272)

Sea shanties, as this study has shown, are much more than simple folk songs of the sea. They were an integral tool in wooden ship operations in the 19th century. They include universal themes that connect us with the past; telling us tales of love, adventure, far away destinations, and of trials and tribulations. The tunes are rollicking, the refrains memorable, and are to be sung with ultimate abandon. When brought into the classroom, teachers can introduce musical concepts, enrich lessons, and encourage student participation through the rousing singing of sea shanties.

There are additional categories of sea shanties that were not explored in this study that may be of interest to teachers. It is recommended that further examination of sea shanties is conducted in an effort to address those not researched in this study and to yield a larger collection for use in the classroom. Furthermore, it is recommended that a historical study on forebitters be considered.

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APPENDICES

APPENDIX A

KEY WORDS AND DEFINITIONS

1. Bilge Pumps – “A mechanism for emptying the bilge of water. Since all wooden ships would leak to some degree, pumps were always in demand. Spray and waves would only add to how much water a ship took on. The most common was the hand pump or elm-pump, often located on the highest deck not open to the weather” (Adela, n.d.). Operated by windlass (horizontal capstan).
2. Capstan - “A vertical cleated drum or cylinder, revolving on an upright spindle, and surmounted by a drumhead with sockets for bars or levers. It is much used, especially on shipboard, for moving or raising heavy weights or exerting great power by traction upon a rope or cable, passing around the drum. It is operated either by steam power or by a number of men walking around the capstan, each pushing on the end of a lever fixed in its socket” (Wiktionary.com, n.d.).
3. Capstan Shanties – “Capstan shanties were used for long or repetitive tasks that simply need a sustained rhythm. Raising or lowering the anchor by winding up the heavy anchor chain was their prime use. This winding was done by walking round and round pushing at the capstan bars, a long and continuous effort. These are the most developed of the work shanties” (ISSA, 2015).
4. Dog watch- “Either of two two-hour watches, the first from 4 to 6 p.m., the latter from 6 to 8 p.m” (Dictionary.com, n.d.).
5. Fo’c’sle – Slang term for forecastle.
6. Forebitter – “A forebitter is a sea song usually sung by sailors while at rest, rather than to mark rhythm for a shipboard task. These songs were originally sung by sailors gathered around the forebitts, a sturdy structure near the bow of a ship. As recreational songs, forebitters were sung primarily during fair weather; on rougher passages, there was precious little time for anything but work and sleep”(Corwin, 2002).
7. Forecastle – “The part of a vessel at the bow where the crew is quartered and stores, machines, etc, may be stowed” (Dictionary, com. n.d.).
8. Halyard – “In sailing, a halyard or halliard is a line (rope) that is used to hoist a ladder, sail, a flag or a yard. The term halyard comes from the phrase, 'to haul yards'. Halyards, like most other parts of the running

rigging, were classically made of natural fibre like manila or hemp” (Wikipedia.com, n.d.)

9. Holus-bolus – “All at once; altogether” (Dictionary.com, n.d.)
10. Kodály Method/Concept – “The Kodály Concept is: a philosophy of education and a concept of teaching; a comprehensive program to train basic musical skills and teach the reading and writing of music; an integration of many of the best ideas, techniques, and approaches to music education; is an experience-based approach to teaching” (OAKE, “The Kodaly Concept”).
11. Long drag or halyard shanties – “Long drag or halyard shanties were for work that required more setup time between pulls. It was used for heavy labor that went on for a long time, for example, raising or lowering a heavy sail. This type of shanty gave the sailors a rest in between the hauls, a chance to get a breath and a better grip, and coordinated their efforts to make the most of the group’s strength for the next pull. This type of shanty usually has a chorus at the end of each line” (ISSA, 2015).
12. Mart – “Market; trading center; trade center” (Dictionary.com, n.d.).
13. Melodeon – “A small reed organ; A kind of accordion” (Dictionary.com, n.d.).
14. Minstrelism/Minstrel Show – “A popular stage entertainment featuring comic dialogue, song, and dance in highly conventionalized patterns, performed by a troupe of actors, traditionally comprising two end men and a chorus in blackface and an interlocutor: developed in the U.S. in the early and mid-19th century” (Dictionary.com, n.d.).
15. Orff Schulwerk Method – “Carl Orff and Gunild Keetman conceived an approach to building musicianship in every learner through the integration of music, movement, speech, and drama. In Orff Schulwerk classrooms, children begin with what they do instinctively: play! Imitation, experimentation, and personal expression occur naturally as students become confident” (OASA, “What is Orff Schulwerk? - American Orff-Schulwerk Association”).
16. Packet ships/trade - Generally refers to any regularly scheduled cargo, passenger and mail trade conducted by ship. The ships are called ‘packet boats’ as their original function was to carry mail.
17. Pump & Windlass Shanties – “The windlass (a horizontal capstan) is also used to raise the anchor. Sailors would pump handles up and down, making the barrel of the windlass rotate to bring the anchor chain up.

Pumps were fitting in ships to empty the bilge (the lowest part of the ship) of water. Wooden ships leaked, but not so fast that the crew could not pump the water out. There were several different types of pumps, which accounts for the variation in the timing of pumping shanties” (Nelson, 2015).

18. Shantyman – Sailor chosen to select and lead shanties.
19. Short drag or short haul shanties – “Short drag or short haul shanties were for tasks that required quick pulls over a relatively short time, such as shortening or unfurling sails. When working in rough weather these songs kept the sailors in a rhythm that got the job done safely and efficiently” (ISSA, 2015).
20. Shellbacks - Veteran sailors who have previous experience crossing the Atlantic Ocean.
21. Stevedore & Longshoreman - Dock workers in charge of loading and unloading sea vessels.
22. Windjammer – “A large merchant sailing ship” (dictionary.com, n.d.).
23. Yard – “Nautical. A long spar, supported more or less at its center, to which the head of a square sail, lateen sail, or lugsail is bent”(dictionary.com, n.d.).

APPENDIX B

KODALY ANALYSIS OF SUGGESTED SEA SHANTIES

Title: Blow, Boys, Blow

Source: Doerflinger, W. (1951). *Shantymen and Shantyboys: Songs of the Sailor and Lumberman* (First ed.). New York, New York: MacMillan. P. 25

Ethnicity/Region: America Song Type: Halyard Shanty

Historical references: North Atlantic packet route, 19th China and Old Guinea

The musical score is written for two voices, labeled 'Voice' and 'Vo.' (Voice). It is in 4/4 time and G major. The 'Voice' part begins with a 'Solo' section: 'Oh, blow a way I long to hear you - , Blow, boys, blow! Oh, Oh, blow to day and blow to - mor-row - , Blow, boys, blow! Oh,'. This is followed by a 'Chorus' section: 'blow a - way, I long to hear you - , Blow, my bul - ly boys, blow! blow a - way all grief and sor-row - , Blow, my bul ly boys, blow!'. The 'Vo.' part begins with a 'Chorus' section: 'blow a - way, I long to hear you - , Blow, my bul - ly boys, blow! blow a - way all grief and sor-row - , Blow, my bul ly boys, blow!'. The score includes a key signature of one sharp (F#) and a common time signature (C).

3. Now, a Yankee ship in the Congo River. *CH.* Oh, there's a Yankee ship coming down the river. *CH.*
4. Oh, how d'ye know she's a Yankee clipper? *CH.* Her spars is white 'n' they shine like silver. *CH.*

Tone set: s, t, D r m f s l Tonality: Major Comfortable SP: C'

Meter: C Form analysis: Call & Response Rhythm set:

Rhythmic Motives:

Melodic Motives: (m s l) (s m f) (r m f) (m s r s D,)

Uses: Call/response; anacrusis; solo singing assessment, dotted quarter-eighth combo; dotted quarter, ties

Grade Level: 3rd – 5th

Title: The Fishes

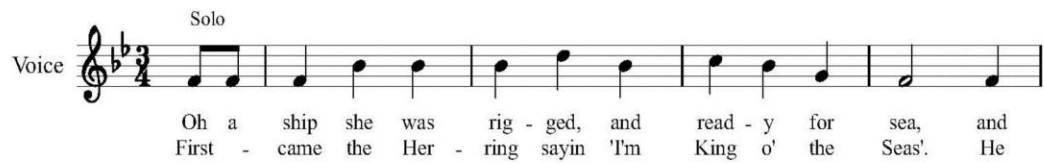
Source: Hugill, S. (1961). *Shanties from the Seven Seas: Shipboard work-songs and songs Used as work-songs from the great days of sail.* London: Routledge & Kegan Paul. P. 198

Ethnicity/Region: Great Britain Song Type: Capstan or Pump Shanty

Historical references: Used by sailors working from the Bristol Channel

Solo

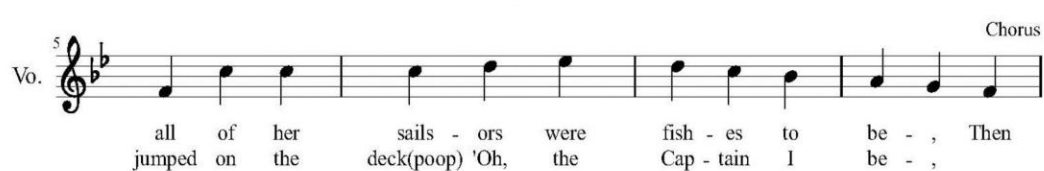
Voice



Oh a ship she was rig - ged, and read - y for sea, and
First - came the Her - ring sayin 'I'm King o' the Seas'. He

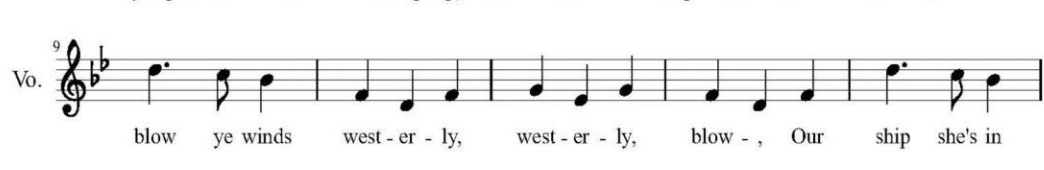
Chorus

Vo.



all of her sails - ors were fish - es to be - , Then
jumped on the deck(poop) 'Oh, the Cap - tain I be - ,

Vo.



blow ye winds west - er - ly, west - er - ly, blow - , Our ship she's in



Vo.



full sail, now stead - y she goes!

Tone set: m, f, s, l, t, D r m f s l Tonality: Major Comfortable SP: Eb

Meter: $\frac{3}{4}$ Form analysis: Call & Response Rhythm set: 

Rhythmic Motives:  

Melodic Motives: (s, D) (m r D) (s D t D) (m, s, m,)

Uses: Call/response; anacrusis; $\frac{3}{4}$ meter; solo singing assessment, dotted quarter-eighth combo; dotted quarter.

Grade Level: 5th – 6th

Title: Hooraw for the Blackball Line

Source: John Roberts (2015); Sung to him by Stan Hugill (1961)

Ethnicity/Region: America Song Type: Capstan shanty

Historical references: “The Blackball Line of packet ships started in 1816, an American line running between New York & Liverpool” (Hugill, 1961, p. 131)

Voice

Solo

Chorus

I served me time on the Black ball line, To me
Them Black ball ships they - make good time,
They'll Once there was a Black ball ship,
carry you away through the frost an snow,

Vo.

way, hay, hay hoo rye yo! On the Black ball line I served
With long clean run and their
That four - teen knots an hour
They'll take you where the winds

Vo.

Chorus

me time, Hoo raw for the Black ball line!
entr - ence fine,
could clip,
don't blow,

Tone set: s, D r m f s l D' Tonality: Major Comfortable SP: A

Meter: ϕ Form analysis: Call & Response Rhythm set: $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

Rhythmic Motives: ($\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$) ($\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$) ($\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$)

Melodic Motives: (s m) (s f m r D) (l s m)

Uses: Call/response; anacrusis; ϕ meter; solo singing assessment, (l s m), high do', (D' l s)

Grade Level: 3rd – 5th

Source: Hugill, S. (1961). *Shanties from the Seven Seas: Shipboard work-songs and songs Used as work-songs from the great days of sail*. London: Routledge & Kegan Paul. P. 248

Historical references: This shanty is believed to originally be sung by the men working on the Mississippi and Ohio rivers. It was then adopted by cotton hoosiers, altered, and then transformed again into a sea shanty. (Hugill, 1961, p. 248)

Grade Level: 3rd – 5th


Title: Ranzo Ray (b) - Barbados

Source: Hugill, S. (1961). *Shanties from the Seven Seas: Shipboard work-songs and songs Used as work-songs from the great days of sail.* London: Routledge & Kegan Paul. P. 249

Ethnicity/Region: African-American Song Type: Halyard Shanty


Historical references: See 'Ranzo Ray' (a)

Solo

Voice 


We're home - ward bound from Chi - na, oh, a bound a Lim - ey
We've poughed the whole world ov - er an now soon we'll be off

Chorus

Vo. 

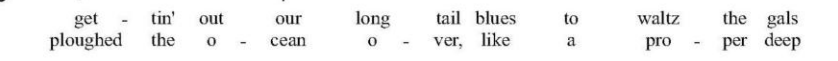
lin ner - , Ran - zo, Ra - an zo, a way! a way - ! We're We've
Do - ver - ,

Chorus

Vo. 


get - tin' out our long tail blues to waltz the gals a'
ploughed the o - cean o - ver, like a pro - per deep sea

Chorus

Vo. 

round - , Tim - ma Hi - lo, me Ran - zo Ray - !
ro - ver

Tone set: m, si, L t d r m f s L Tonality: Minor (natural/harmonic)

Comfortable SP: A Meter: $\frac{6}{8}$ Form analysis: Call & Response Rhythm set: 

Rhythmic Motives:

Melodic Motives: (L' s f m r d t) (d m r d) (m r d t L,)

Uses: Call/response; anacrusis; $\frac{6}{8}$ meter; minor; accidentals; quarter-eighth combo; dotted quarter; phrasing; sequence; solo singing assessment

Grade Level: 5th – 6th

Title: Sacramento

Source: Hugill, S. (1961). *Shanties from the Seven Seas: Shipboard work-songs and songs Used as work-songs from the great days of sail.* London: Routledge & Kegan Paul. P. 107

Ethnicity/Region: American Song Type: Capstan Shanty

Historical references: Came into use during the Gold Rush of 1849. We have inconclusive evidence to prove whether Stephen Foster wrote “Camptown Races” after hearing “Sacramento” or if the lineage is the reverse. (Doerflinger, 1951 & Hugill, 1961)

Solo

Voice

As I was rol - lin' down the street,
I raised me hat an' said 'How do?'

Chorus

Hoo-dah! Hoo-dah! A She

Chorus

Grand C!

Vo. 5

char min' girl I chanct to meet,
bowed an' said 'Quite well, thank you.'

Hoo dah, Hoo dah day!

Vo. 9

Blow, boys - , blow! For Cal - i - form - eye - O! There's

Vo. 13

plen-ty o' gold, so I've been told on the banks o' the Sac - ra - men-to!

Tone set: D r m f s l t D' Tonality: Major Comfortable SP: D

Meter: 2/4 Form analysis: Call & Response

Rhythm set: 

Rhythmic Motives:

Melodic Motives: (s m s) (r D) (l s m) (D, m s D')

Uses: Call/response; anacrusis; 2/4 meter; syncopation; dotted rhythms; combination reinforcement; (r D) (s f m); high do introduction; solo singing assessment

Grade Level: 5th – 6th

Title: So Handy

Source: Doerflinger, William Main. *Shantymen and Shantyboys: Songs of the sailor and Lumberman*. New York, NY: Macmillan, 1951. Print. P. 12

Ethnicity/Region: America Song Type: Halyard Shanty

Historical references: Sung for voyages around lowest tip of South America (Cape Horn)

Voice




Hand y high and hand y low, Hand-y, me boys, so
got your ad-vance and to sea you must go, Hand-y, me boys, so

Chorus

4

Solo

Vo.

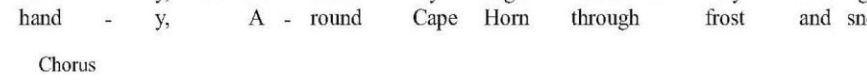


hand - y, Oh It's hand - y high and a - way we'll go,
hand - y, A - round Cape Horn through frost and snow,

Chorus

7

Vo.



Hand - y, me boys so hand - y. You've
Hand - y, me boys so hand - y.

Tone set: s, l, D r m f s l Tonality: Major Comfortable SP: F

Meter: $\frac{6}{8}$ Form analysis: Call & Response Rhythm set: 

Rhythmic Motives: (♩ ♪ ♪ ♪) (♩ ♪ ♪ ♪ ♪) (♩ ♪ ♪.)

Melodic Motives: (s, D) (r t,) (m D r m s)

Uses: Call/response; $\frac{6}{8}$ meter; ties; dotted quarter-eighth combo; solo singing
assessment

Grade Level: 3rd – 5th

Title: ‘Way, Me Susiana!

Source: Hugill, S. (1961). *Shanties from the Seven Seas: Shipboard work-songs and songs Used as work-songs from the great days of sail.* London: Routledge & Kegan Paul. P. 378

Ethnicity/Region: African-American Song Type: Pump Shanty

Historical references: Also used by stevedores to pack cotton aboard vessels by ‘heaving’ the jackscrews to lock in the cargo. (Hugill, pg.378).

Voice

Solo

Chorus

We'll heave him up an a way we'll go - 'Way me Su - si
We'll heave him up from down be - low
Oh, rock an' shake 'er one more drag,

4

Solo

Chorus

a - na! We'll heave him up an a way we'll go, We're
Oh, That is where the cocks do crow,
bend yer duds an' pack yer bag.

7

all bound o - ver the moun - tain

Tone set: D, m f s l t D' Tonality: Major Comfortable SP: F

Meter: $\frac{6}{8}$ Form analysis: Call & Response Rhythm set: 

Rhythmic Motives:

Melodic Motives: (s D') (D' s) (l D' s)

Uses: Call/response; anacrusis; $\frac{6}{8}$ meter; quarter-eighth combo; solo singing assessment

Grade Level: 3rd – 5th